1: Gayton E-5 (1925-1930) 1948 MS29 Yokuts MS29

[P. 126 b] Wukchumni

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I counted 437 able-bodied young men on the walk I took [around the village], and about 600 women and children all placed before this village. Across the front of the ranchería I counted 358 double paces [pasos dobles] which makes 624 yards [varas], and across its back 432 paces or 756 yards in the form of an imperfect half moon. All [the houses] are of mats and willow branches. In front of the ranchería were guests, all separated, where I directed myself along with the captains who accompanied me. Each of them were in little groups; thus men, women, and children were presented to me, and it was not possible to count them as I had done with the Chischas. However, the number of young men was not less than 600, and some 200 younger women.

When I walked behind the Ranchería of Chischa I immediately came upon the arroyo which was near by. On its banks, I found more than 100 middle-aged women washing seeds for the atoles of the guests, while younger ones were grinding seeds on stones as is their custom .... Its [Chischa] people, and those of their neighboring friends who were found assembled, presented in number some 2400 persons, all of comely appearance.

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Some two hundred more he discovered in hiding, and later over one hundred visitors came from another rancheria.

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The visitors brought with them their own mats and blankets, shinny sticks, and gambling equipment. Games and gambling were frowned upon at the site of the ceremony, but during the week of the ceremony men who wanted to play shinny might do so if they went beyond shouting distance from the assembly.

Ritual Weeping; Effigy-Making

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Events during the six days of the ceremony followed a definite program. Since the introduction of European culture, and perhaps owing to early Spanish-Catholic influence, the period has been equated with weekdays so that the night of crying fell on Saturday night, the washing, feasting, and aftermath of celebration on Sunday. The plan of events was this: the

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first day or two (Monday and Tuesday)guests began arriving, and the bereaved families spent their time making the effigy dolls; on the third or fourth day (Wednesday or Thursday) the Huhuna Dance was performed -- on the third if a minor or "warming-up" contest of shamans was to be given on the fourth; on the fifth (Friday) the Shamans' Contest; on the sixth evening, the burning of effigies; and on the seventh day (Sunday) the ritual washing and feasting. The native feeling was that the effigy burning and subsequent washing and celebrating all constituted "one day," i.e., the sixth, which is not illogical as the events continued from Saturday evening until Sunday evening without break for sleep or rest.

769 Ritual weeping.--Throughout the week a
767 group of professional mourning singers, the
152 tonoč:m, at dawn and at sunset sang mourning songs accompanied by wails of the bereaved. According to M.P., on these occasions the bereaved took out the effigy dolls, the gifts of money and baskets, and exhibited them by carrying them to the assembly fire. The singers and mourners all moved with a special dancelike step as they alternately sang and wept. The singers sang; then their leader held his hands forward palm down as a signal to cease, at which the mourners immediately broke into wails of grief. As soon as this was over, the effigies and treasures were retired to the special hut in which they were kept.

The informant M.L. maintained that the singers and mourners gathered outside the village for this ritual expression of grief, and Estudillo's encounter with a mourning chief retired from his village corroborates her statement. (Practices may have differed.)

> [I] continued eastward [from the Choinuk] and reached a deep arroyo, where I found two huts with Indians. They came out to receive me, one of them being the captain of Chischa [Joasps]. With his brother, wife, and other relatives he had retired this afternoon to weep during the night for the death of their relatives . . . .[379]

769 Effigy-making.--The first two days of the
● 532 week of the mourning ceremony (Monday and Tuesday) are devoted to the construction of the effigy dolls (woi´doš). These are made by women, one image for each person mourned. The basis of the doll was a cross of wood, the upright staff of which was about 5 feet long, the horizontal about 2-1/2 feet tied on about 18 inches from the top. "It must be high but not too heavy to carry when dancing" (J.P.). In old times the covering of the frame, making a sort of solid body, was of fine tule matting, more recently of calico. If the effigy was of a woman, a little basket cap was put on the head. Each image had quantities of beads hung about the neck, and especially made baskets with beads woven into them hung from the arms, back, and front. When finished, the effigies were placed in a specially constructed house at the assembly space and covered with blankets. While the mourners were thus engaged, the chief of the reciprocant tribe came and talked to them and they all wept in response. Here also were placed all the gifts and offerings for the final night of crying.

Huhuna Dance

769 On the third or fourth day (Wednesday or Thursday) the Huhuna Dance was given. This

[379] Ibid., 73.

769 that her maternal grandfather, Pe´biyu, was a
756 participant. There were usually "four or five doctors on each side." The fires for their "airshot" were made by their winatums. "Some people cried while this was going on but they didn't have to."

Crying ritual.--This rite (yuya´hixo) was
769 performed on the night of the fifth day. The
152 reciprocal tribe had their winatum build a large fire. Four times during the night the mourners filed in and around the fire. The
[532] chief mourners carried effigy dolls representing their deceased relatives; these were distinguished by sex, and a man carried a male doll, a woman a female one. Other mourners carried baskets, beads, and objects of value. While they were marching around, the visiting spokesman (yate´ǎ) rose and said, "Cry! This is the last time you will cry for a long time." After the fourth circuit of the fire had been made, the visitors' winatums took the effigies, stripped them of their valuables [calico, beads, feathers], which were distributed among the visitors, and burned them.

Washing ritual.--This duty (ɛpla´ŏša) was
769 reciprocal by moiety.[75] First a woman from the
783 visiting chief's family washed the face of the mourning chief: these two persons were of opposite moieties. Then the others were washed,
[616] each family by some other family of the opposite moiety of the visiting tribe. The mourning families had with them money or food which they gave the washers, and in turn received new clothes.

Celebration.--Thereafter all tabus were
769 lifted from the mourners and the rest of the day and night was spent in feasting, games, and dancing. At night a dance would be made by some doctor dressed in a short feather skirt, wearing vertical head feathers, feather bracelets, carrying "hand feathers," and having white paint on his body.

GHOST DANCE OF 1870

795 The account given by E.M. of the Kechayi
669 participation in the Ghost Dance has been published in full elsewhere;[76] a summary statement will suffice here.

[177] The Ghost Dance (soiwiša kam, round dance; abbreviatedly called su´yu) was introduced to the Northern Foothill Yokuts by a Paiute [sic] named Čuičui (Joijoi), and a Western Mono (Pajo´´oj) companion. They urged everyone to come because "the father" and all the dead relatives would appear, and further, anyone who did not join would die. The visiting Paiute

[75] Here E.M. made a confused and contradictory statement, that if both T and N were mourning, the Choinimni came too, "because the Posgiss were gi´´i only for the Kechayi Nutuwich."

[76] Gayton, Ghost Dance of 1870, 66, 72.

2: Kroeber E-5 (ca. 1918) 1953
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765 came to him, would buy himself free with a larger amount. Among all the Yokuts, parents and spouses were subject to this fast, and sons, daughters, and grandparents exempt; some tribes extended the practice also to brothers, sisters, or near relatives by marriage.

[101] Burning the hair short in mourning is a practice which the Yokuts share with all Californian and many other American peoples. As is also usual, men sacrificed less of this adornment than women. The central Californian custom which required a wife to pitch her face and not remove same for a year or until the next annual mourning ceremony, has been reported only from the Chukchansi. The Yaudanchi mourners merely refrained from washing or scraping their face during the briefer period in which they ate no meat.

764 The body of the dead was not only bewailed but sung over and danced for by the bereaved and the professional mourners or *tongochim*. After each song the latter clapped their hands and the relatives, still standing up, resumed their crying.

The Tachi held a more elaborate ceremony, known as *tonochmin hatim*, "Tonochims' dance," on the occasion of the first gathering

[293] after a death. In this the performers wear long false hair, made to project over the forehead like a beak. They represent long-billed birds called *yakeyaknan*, perhaps loons. They have the privilege of taking for themselves any property, which must be redeemed by the owners after the dance. They draw a mark on the ground; whoever crosses this is captured by them and thought to be unable to leave his imaginary inclosure. Even should he escape his watchers, it is believed some mysterious force would compel him to return against his will. Such a person must have his liberty redeemed by payment, else he is kept in confinement until the conclusion of the ceremony. This ritual would appear to have been a local custom.

769 Toward the end of summer an annual public mourning ceremony was held, called *lakinan*, *lakinanit*, or *tawadjnawash*. This undoubtedly had the greatest hold on the minds of the Yokuts of any of their rituals. It continued for several nights on lines similar to the crying, dancing, and singing over the unburied dead, the *tongochim* taking the same part. The last night ended in a spectacular climax with a destruction of property in honor of the departed, plus special features that varied from tribe to tribe.

Among the Yaudanchi, the mourners, who have been indoors or under a shade while the *tongochim* have been dancing, notify the lat-

[532] ter, through the official herald, of their coming. They then approach carrying frames or figures dressed to represent the dead. Standing inside the circle of singing *tongochim*, they sway the images as if to thrust them into the fire that burns in the middle. At the end of each song the *tongochim* clap and the mourners burst into wails. After daybreak the figures are finally burned, and beads, baskets.

2: Kroeber E-5 (ca. 1918) 1953
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and other property are tossed to the *tongochim*, who though already liberally paid, are entitled to keep all that they secure in the scramble. Other valuables are burned with the images.

The use of effigies is of interest because duplicated among many remote groups, but appears not to be participated in by such Yokuts tribes as the Chukchansi or Tachi. Among the latter, after dancing until morning, property is given to visitors through the medium of a sham fight in which they despoil the owners. After this the chief mourner, who has arranged the ceremony and provided food for the guests, wanders through the village crying.

Among the Chukchansi the ritual of the final night takes on many features of the corresponding practices of the neighboring Miwok, whose *yalaka* ceremony they identify with their own *lakinan*. There are two fires, one for the men, the other for the women. The chief is posted at the latter, whence he delivers loud orations, in a peculiar abrupt enunciation. Such "preaching," as the Indians now term it, is indulged in on ceremonial occasions also by the Pomo, the Patwin, the Maidu, the Mohave, the Luiseño, and no doubt most other tribes in the State. Around each fire dancing goes on in a contraclockwise circle, the men holding poles from which hang valuables, the women baskets, and the singers standing outside the circles. Once during the night, and again toward morning, the men and women change to each others' fires. Finally the displayed property is burned in the men's fire. This act is called *tulo* or *yuyahin*, and marks the end of the ceremony. After this the visitors are paid by the residents of the town for purifying them by washing them with water in which a scented plant, *mechini*, has been steeped.

A joyous aftermath during the ensuing day marks the definite cessation of mourning. This is the *ka'm* or *wotii*, meaning simply dance. The step of this, indeed, is the same as that practiced by the *tongochim* during the preceding funerary ritual, and in fact over the unburied dead. It consists of an alternate high lifting of each leg at intervals of a second or less and stamping it down with violence, the performers meanwhile standing still or traveling in a circle. On this occasion of pleasurable reaction the dancers are for the first time painted—the men black, the women red, among the Yaudanchi—and they wear, so far as they possess them, the most elaborate and distinctive of Yokuts regalia: high crowns of crow and long magpie feathers, and skirts of strings of eagle down. Among the Chukchansi the men line up in a row, the women behind them, both facing north. Man after man then pays a woman for taking her from her place, and the couple dance before the double row.

3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29

101 103 131 361 The waterfall on South Tule River, just below the Painted Rock, was called *Huhonanshe* (Hoo-ho-nahn'-she). There was once a village there having the same name. Between the forks of Tule River and South Tule is a small round hill which was known as *Tonawuhchin* (To-naw-uh'-chin), meaning Indian Undertaker. A village just below it was known by the same name.

The high rocky butte a little southeast of the Painted Rocks on upper Tule River Indian Reservation was named *Ketelmun* (Ke-teel'-mun). The Painted Rock was called *Hochew* (Ho-che'-oo). Soda Springs, below the Painted Rock, was known as *Tihtih Ilkow*. A small soda spring, about one-fourth mile below the above Soda Springs, and in the south bank of the river, was called *Ipew*. The large ridge lying between the Painted Rock Fork and Bone Canyon Fork of Tule River was named *Katilmuh*. On the upper portion of Katilmuh was Eagles Spring, or *Trok'-e-lin Ill'-kow*. About a mile above the Painted Rock, near the dam in Tule River, is a place where whirlwinds form. It was named *Sokwin Tindu*.

776 532 *Soksouh* (Sok-so'-uh) is the name of a bad, supernatural spirit, and was applied to the large figure painted on the ceiling of the Painted Rock at Tule River Indian Reservation. This painting resembles the stretched skin of a mountain lion holding the sun in its mouth.

South of the Yaudanchi, on upper Deer Creek and upon south Tule were the Bokninuwad. Practically nothing is known of this tribe, except that their name means Finders, Keepers.

Further south of the Bokninuwad on upper White River and possibly Rag Gulch were the *Kumachisi* (Koo-mah-che'-se). About two miles above the village of White River, in the stream bed, is a large flat rock about which the Kumachisi Yokuts told an interesting story. The rock was called *Towuhwuts*. About three hundred yards farther up the river, and on the north bank, was the Kumachisi village of *Kelseu*. The Kumachisi village of *Kayte Ilkow* was located where the white village of Woody is now. It was named for the nearby sulphur spring. Kayte Ilkow means Stinking Water.

White people probably adopted the Indian name for Deer Creek, as old Indians have stated that they called it *Hoeyin Tultuk*, or Deer Canyon.

Kowlpawpuh was the name of an old Kumachisi village

7:Powers J-5 (1871-1876) 1877 NS29 Yokuts NS29

769 [30] had toiled for months, perhaps for years, circled and furred with hundreds of little quail-plumes, bespangled, scalloped, festooned, and embroidered with beadery until there was scarcely place for the handling; plumes, shawls, etc. Kolomusnim had a pretty plume of metallic-glistening ravens' 769 feathers in his hand. But the most remarkable article was a great plume, 237 nearly six feet long, shaped like a parasol slightly opened, mostly of ravens' 293 feathers, but containing rare and brilliant plumage from many birds of the forest, topped with a smaller plume or kind of coronet, and lavishly bedecked through all its length with bulbs, shell-clusters, circlets of feathers, dangling festoons—a magnificent bauble, towering far above all, with its glittering spangles and nodding plume on plume contrasting so strangely with the tattered and howling savages over whom it gorgeously swayed and flaunted. [532] Another woman had an image, rudely constructed of shawls and clothing, to represent the dead woman, sister to Kolomusnim.

769 The beholding of all these things, some of which had belonged to the departed, and the strong contagion of human sorrow, wrought the Indians 786 into a frenzy. Wildly they leaped and wailed; some flung themselves upon 152 the earth and beat their breasts. There were constant exhortations to grief. Sloknich, sitting on the ground, poured forth burning and piercing words: "We have all one heart. All our hearts bleed with yours. Our eyes weep tears like a living spring. O, think of the poor, dead woman in the grave." Kolomusnim, a savage of a majestic presence, bating his garb, though a hesitating orator, was so broken with grief that his few sobbing words moved the listeners like a funeral knell. Beholding now and then a special friend in the circle, he would run and fall upon his knees before him, bow down his head to the earth, and give way to uncontrollable sorrow. Others of the mourners would do the same, presenting to the friend's gaze some object which had belonged to the lamented woman. The friend, if a man, would pour forth long condolences; if a woman, she would receive the mourner's head in her hands, tenderly stroke down her hair, and unite her tears and lamentations with her's. Many an eye, both of men and women, both of mourners and strangers, glistened in the flickering fire-light with copious and genuine tears.